

CTR

COMMUNITY
TELEVISION
REVIEW \$3.50

Summer 1990 Edition


Volume 13, No. 2



Inside:

- ❖ Video Diaries
- ❖ Quality: At What Price?
- ❖ Deep Dish Television

INDEPENDENT Producers



Finalists!

Hometown USA Video Festival

PORTLAND



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1991 NFLCP CONVENTION

JULY 25 - 28, 1991

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A Message from the Chairperson

Much has happened since I last wrote to you all. Hometown U.S.A. broke all records, with over 2,000 entries. The Senate and House are making quick strides toward new cable legislation, the FCC report on cable has been in progress and is due out on July 26, and our NFLCP National Convention is coming along beautifully.

NFLCP has represented member interests in several arenas. We have testified before both the U.S. Senate and House of Representatives (November '89 and May '90). "Good Morning America" produced an eight-minute segment on public access. NFLCP has also appeared in nationally distributed press, such as U.S. News and World Report, USA Today, the New York Times, and Organica Magazine. I recently represented NFLCP at the national conventions of the National Association of Media Arts Centers (NAMAC) and at NCTA. The

Benton Foundation is putting together an educational "summit" meeting in late June, to bring together national groups, such as NEA and AARP. In conjunction with NFLCP and Consumer Federation of America, we will explore current public interest issues in cable to see what our common ground is.

As the same time, we are implementing and exploring services to members. NFLCP is working with the BRAVO Network to involve local programmers in their World AIDS Day Telethon in December. UPI is looking into the feasibility of low cost member service. The Anti-Defamation League of B'nai Brith is working out partnership details on their tape series which fights hate and prejudice. NFLCP's new Special Interest Groups (SIGS) will be officially launched at Convention. The Closeup Foundation, which educates citizens, particularly students, to the workings of government at

all levels, has taken an active interest in NFLCP. In addition to a special seminar at Convention, they want to build a long-term relationship with NFLCP and local programming. Finally, the Board is working hard toward a goal of hiring an Executive Director by early 1991.

There are some issues and causes that are greater and more far-reaching than our everyday lives. Our dedication to the First Amendment and the development of community television is just such a cause. What we lose, now, in minutes and hours will someday be immeasurable in value to our children and the world they live in.

A respected professor of mine and critic of conventional television, the late Rose Goldsen, used to say, "What our children see in the world depends on what we show them." What we do is special and irreplaceable. You each have my deepest respect and continued commitment.

Sharon B. Ingraham
Chairperson

Call for Nominations...

The National Federation of Local Cable Programmers is accepting nominations for candidates to the National Board of Directors. Four at-large board members and three standing committee chairpersons will be elected at the annual delegates meeting following the 1990 National Convention in Washington, D.C. Nominations will be accepted by mail prior to July 1. Nominations will also be taken from the floor at the delegates meeting.

At-Large National Board members are elected to a 2-year term and represent the membership at large at all national board meetings. Their responsibilities include: attending all board meetings; assuming those duties necessary to create an effective National Board; keeping in contact with board members and staff; maintaining open communication with members; and ensuring that all NFLCP activities adhere to the NFLCP goals, policies, and bylaws.

Standing Committee Chairpersons are elected to a 1-year term. The Standing Committees are:

Information Services - works with staff and the National Board to ensure the successful completion of activities that include all NFLCP publications and videotapes, the Hometown USA Video Festival, and publication of the CTR. The Chairperson also serves on the CTR Editorial Board and reports to the Vice-Chairperson and National Board about all Information Services activities. The Chairperson also acts as an advisor to Regional Information Services Committees.

Public Policy - works on community, statewide, and national cable policy issues, providing information, direction, and recommendations for the NFLCP advocacy platform. The Public Policy Committee helps NFLCP members develop and execute strategies for generating greater support from community programming within all policy-making bodies; keeps abreast of all access-related legislation; researches and produces position papers for the organization; assists staff in lobbying and educational efforts; and aids

in producing NFLCP literature and videotapes pertaining to policy issues. The Public Policy Chairperson acts as an advisor to Regional Public Policy Committees.

Organizational Development - oversees the NFLCP organizational structure to ensure that it is functioning effectively and is fulfilling members needs on the local and regional level. It is the responsibility of the Organizational Development Committee to address any problems or concerns that chapters or regions are having with leadership development, elections, membership recruitment, communication or any other aspect of organizational structure. The Organizational Development Committee is also responsible for ensuring the maintenance and growth of the membership base and for developing new ways to market the NFLCP. The Organizational Development Committee Chairperson also acts as an advisor to the Regional Organizational Development Committee.

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About This Issue...

As the excitement and anticipation builds for NFLCP's National Convention in Washington, D.C. this July, the "Independent Producer" issue of CTR goes to press. Of special note in this issue of CTR, look for the Hometown U.S.A. Video Festival finalists. We wish finalists the best of luck as we await the announcement of the winners at the awards banquet in Washington, D.C. during the Convention.

This issue, dedicated to independent producers, offers a wealth of information by and for this very special group of television producers. Bravo, cable's cultural network, tells us about unique opportunities for independent producers to gain national cable exposure. Caryn Rogoff, former program coordinator for Deep Dish Television, offers a national satellite alternative for public access television. Abigal Norman of Sommerville Community Television, asks the question, "Quality: At What Price?" in regards to independent producers. And perhaps the most moving article of this issue, written by Jeremy Gibson, series producer for the program "Video Diaries," gives us the British Broadcasting Corporation's version of public access television. All in all, reading you can't miss!

Barbara Rutherford-Crest

National Academy of Cable Programming Selects Local Cable Programming Week

The National Academy of Cable Programming has selected the second week of September as Local Cable Programming Week. They will produce and distribute PSA's nationwide touting the value to subscribers of local cable programming. Why not consider tying in with the promotion and have an open house at your access center?

Good Morning NFLCP!

For those of you who were unable to see the eight-minute segment on ABC's *Good Morning America* show in April, Public Access Television was featured. If you'd like a copy of this program segment, send your name, address, and check to:

GRTV, 50 Library Plaza N.E.
 Grand Rapids, MI 49503

1/2" tape, dub and mailing, \$10.00
 3/4" tape, dub and mailing, \$20.00

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Fred Johnson
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Managing Editor

Barbara Rutherford-Crest
 (503) 665-0530

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Cable's Cultural Channel, to Attend NFLCP Convention to Present Unique Opportunities for Local Producers

There's a cultural renaissance sweeping across the United States, and BRAVO, cable's cultural network, is following it with "ArtsBreak." BRAVO's originally produced cultural news updates focus on what's happening in the arts across the America, featuring news of music, theater and fine arts festivals; artists and writers; galleries and museum exhibits, in short, everything that makes American culture vital and exciting from communities both large and small.

The show, hosted by Jerry O'Neil, is seen on BRAVO in nearly five million homes nationwide on Sundays at 8 p.m. eastern time, and is repeated throughout the network schedule. In updates that range from 3-5 minutes in length, "ArtsBreak" concentrates on three to four cities each week.

Local programmers interested in the

arts are encouraged to work with local cable operators and arts groups to contribute segments highlighting the arts in their communities. Segments should be no longer than ten minutes in length and should be submitted on 3/4" or 1/2" VHS. Information should be sent to:

Debbie Kiriluk

ArtsBreak

BRAVO Cable Network
150 Crossways Park West
Woodbury, New York 11797
(516) 364-2222

In another BRAVO development, the network is presenting an entertainment spectacular to raise funds for AIDS research and local caregiving organizations. The program, UNFINISHED STORIES II: ARTISTS AND AIDS: A

TELEVISION TRIBUTE, will air on December 1 and 2 during prime time. December 1 has been designated by the World Health Organization (WHO) as World AIDS Day.

Celebrities from the worlds of film and theater will play an integral role in the show, including: Tyne Daly, Colleen Dewhurst, Eric Gogosian, Anne Jackson, Eli Wallach, Tommy Tune, Cheryl Tiegs, and Tony Randall, among others. Films, theater, performances and educational features will comprise the unprecedented special.

BRAVO is mobilizing the television community with a very special public service announcement—A MOMENT WITHOUT TELEVISION—to dramatize in a highly-impactful manner the loss to the creative community from AIDS. A

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Calling All Producers...

"Given Opportunities..." a nationally distributed, cable access television show which documents the stories and successes of people with developmental challenges such as mental retardation, cerebral palsy, down's syndrome and autism, is seeking program segments. The magazine-format show focuses on the accomplishments and abilities of these individuals as well as on the issues that are concerns in their lives.

Each program features individuals with challenges who were given an opportunity or created their own opportunity to develop their talents and potential. Within the course of a show, viewers may meet an aspiring actor, learn about an innovative, independent living arrangement, find out

about someone's new job or hear a talented musician hone his/her craft.

The show also covers educational, residential, recreational and vocational opportunities for individuals with developmental challenges.

"Segments are upbeat, but not condescending," says Alan Dachman, creator of the show's concept and co-host. "They demonstrate the accomplishments of people who rarely receive public recognition."

"Given Opportunities..." has been well-received on public-access stations across the country and has been recognized through several awards and nominations. The premiere episode was nominated for the ACE Award by the National Academy of Cable Programming. The program also received a Silver Apple

Award in the 1990 National Educational Film and Video Festival in Oakland, California; a Gold Plaque Award from the Chicago International Film and Video Festival, in 1989; and the Silver Can Award from the Chicago Access Corporation.

"Given Opportunities..." not only makes it possible for people around the nation to hear the stories of individuals with developmental challenges, it also gives producers from all over the country an opportunity to help tell their stories. Little City Foundation invites community producers from all over the country to contribute to the program content for "Given Opportunities..."

"If someone has a story that they would like to produce, we want to hear from

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Video Diaries Open Doors

By Jeremy Gibson, Series Producer, "Video Diaries"
Community Programme Unit, British Broadcasting Corporation

I've just read a newspaper review of my new programme series, "Video Diaries." "The sheer freshness of the exercise is startling," it enthuses. Another television critic believes the new series brings in a "new era of broadcasting history."

I've been a British Broadcasting Corporation producer for ten years with what I could call the usual amount of success. But such fulsome prose is something very new and, to a degree, unexpected to me. In essence, what I have done is simple. I've equipped "ordinary" members of the public with domestic SVHS video camcorders and asked them to go forth and shoot material from their own lives. I then worked with them to edit the results to make this new series, transmitting nationally in prime time on the Corporation's second channel, BBC2.

The diarists, most of whom had never picked up a video camera before, planned, shot and controlled the editing of what have now become documentaries of up to 70 minutes duration.

I am a senior producer with BBC TV's Community Programme Unit, the department that for some 17 years has given the public editorial control of their own nationally transmitted programmes. Until now, the mode of production, however, has been very much "hands-off." The public make the decisions, but professional producers, camera crews and technicians manufacture the programmes—a sort of client/agency relationship. The resultant series, initially titled, "Open Door," and now called "Open Space," has over the years become a widely accepted and well-funded mainstream documentary strand breaking new issues, bringing forward new voices—often difficult and outspoken—but predominantly using standard documentary techniques. The advent of SVHS technology presented a chance for change.

Importantly, it was a chance for experimentation and a means for moving the production process closer to the people for whom it was intended. Coming out of "access production," I had no real doubt that with the right support, education and understanding, people would be able to handle the technology. But the really interesting questions were, what happens when you take the mediating professionals out of the programme-making equation to a higher degree than ever before, and what would happen to the texture and tone of the resultant material? Would making documentaries this way make a significant contribution to production development?

I found people who were interested enough to have a go. Neither they nor I really knew what they were heading into. I chose people who had something they particularly wanted to do to achieve a narrative drive. The first person with a story to tell was a young, exiled Catholic novelist returning to his native city, Belfast, to decide whether he could tolerate a future existence there. Another was an American woman, now residing in Britain, who went back to the United States to find out for the first time what really happened in her physically abused childhood. She'd never spoken to her sisters before about the abuse they all suffered. These were, then, potentially difficult documentaries even by conventional means.

We bought JVC SVHS cameras, equipped them with additional wide-angle lenses, and to each added a basic pack of directional and personal mics. Each diary was given a support producer, who would follow the project to its conclusion. For a few days they were familiarized with the camera and then together worked out some shooting exercises, nothing special, just recording whatever came naturally from their lives—family outings, etc. They then viewed rushes and trial-edited the material, all the time gently discussing

points arising, like composition, sound, movement, and, of course, ways to record themselves. Gradually, over the weeks, before they embarked on the "Diaries," their appreciation and knowledge developed, and we encouraged thought and discussion as to what sort of circumstances they were likely to encounter while recording, and what type of material they would need to make an effective programme. This latter advice was really very limited, because of the unplanned "diary" nature of the programmes. Obviously, what would happen, would happen anyway and we would be powerless to intervene, even if we wanted to. I didn't limit their tape stock, and so some were shot on 20 to 30 hours, and one on 80 hours of tape.

On completion of shooting, the diarists then viewed the material with their producer, made initial editing decisions, and then began the editing process with professional BBC tape editors, which, on average, took six weeks. The diarists' involvement in editing was total. The material is both by them and about them. They interpret it, and present it in the finished programme, adding commentaries where necessary. I had worried initially that the opportunity existed for them to somehow sanitize their own characters, to manipulate the material too heavily in their favour, thereby making the diaries incredible and off-putting to any potential audience. The reverse appears to be true, and that's why I began by telling you of some of the current press reaction.

It is because of their undiluted subjectivity that the "Video Diaries" are totally absorbing. I now know the people involved very well, and I think the finished programmes reflect their characters with pin-sharp accuracy without them even knowingly intending to do so. Aesthetically, the results are at times

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Hometown USA Video Festival

The Hometown USA Video Festival, cable's largest awards program honoring locally produced programs, has completed the preliminary judging of the over 2,000 entrants. Finalists were selected in each of the 32 categories by 23 preliminary judging sites across the country. Within each category finalists were selected for volunteer and media professionally produced programs and single and series programs.

The 379 finalists represent 167 cities in 32 states. Local cable programming operations in California garnered the largest number of finalists with a total of 72. The California finalists were produced in 37 cities. Among the states represented with finalists, Michigan ranked second with 43 finalists from 20 different cities, and Massachusetts third with 41 finalists from 22 different cities.

At the local level, Multnomah Cable Access in Gresham, Oregon garnered the most finalists with nine. Local programming operations with six or more finalists include: Arlington Community Television, Arlington, VA; (8); Access Sacramento, Sacramento, CA (8); City of Raleigh, NC (7); Germantown High School-TV, Germantown, TN (7); Montgomery Community Television, Rockville, MD (7); Miami Valley Cable Council, Centerville, OH (6); Cambridge Community TV, Cambridge, MA (6); Vision Cable of Pinellas, Inc., Clearwater, FL (6); Community Access TV, Industry, CA (6); Queens Public Television, Flushing, NY (6); and HOM-TV Okemos, MI (6).

The winners of the 1990 Hometown USA Video Festival will be announced and presented on July 26 at the Awards Night Ceremony in conjunction with the National Federation of Local Cable Programmers Annual Convention in Washington, D.C.

About Public Access

Single Program - Professional

The Adventure - MCTV, Midland, MI ♦
Best of the Northwest Awards Ceremony - Multnomah Cable Access, Gresham, OR ♦
Smokey's Late Nite Grill - Access Sacramento, Sacramento, CA ♦
On Location - Tualatin Valley Community Access, Beaverton, OR ♦

About Public Access - Single Program - Volunteer

Options: Women in Community Cablecasting - Plymouth, MN ♦
Music Public Access & Me - Simmon's Cable, Long Beach, CA ♦
Access News and Views - OC-4, Royal Oak, MI ♦
Public Access in Manhattan: A Report Card - OPTV, Flushing, NY ♦

Best Access Promo - Series Professional

This is Community Television - City of Lakewood, Lakewood, CA ♦
Access Promos - Vision Cable of Pinellas, Inc., Clearwater, FL ♦
MVCC Program Promos - Miami Valley Cable Council, Centerville, OH ♦
Access Promos - Access Sacramento, Sacramento, CA ♦

Best Access Promo - Single Program Professional

Just Watch It - Kalamazoo Community Access Center, Kalamazoo, MI ♦
MVCC Building Tour - Miami Valley Cable Council, Centerville, OH ♦
Seal Beach Public Access Promo - Seal Beach Cable - Foundation/SBTV, Seal Beach, CA ♦
We've Got Access - Access Sacramento, Sacramento, CA ♦

Best Access Promo - Series Volunteer

Program Promotion for Read Out At The Moo-K Corral - LISD TV Cable Channel 12, Lubbock, TX ♦
Channel 12 Holiday Promo-Thanksgiving - Southwestern Oakland Cable Commission, Farmington Hills, MI ♦
Watch Channel 10 PSA's - ACPL, Channel 10, Ft. Wayne, IN ♦

Cutaway Promo Reel - United Cable - Hayward, San Leandro, CA ♦

Best Access Promo - Single Program Volunteer

Rob & Bill's Talk Show - Raleigh Access - City of Raleigh, Raleigh, NC ♦
BCTV Station ID Up-Beat Spot - BCTV, Bowie, MD ♦
Rob & Bill's Talk Show - Raleigh Access City of Raleigh, Raleigh, NC ♦
Community Access Promotion - American Cablevision, Carmel, IN ♦

Best LO Promo - Series Professional

Mike Sigman Joins First State News - Heritage Cable Channel 2, New Castle, DE ♦
City Cable 34 Channel Promo Series - Office of Telecommunications, Minneapolis, MN ♦
Channel 13 Programs - Whaling City Cable TV, New Bedford, MA ♦
The Pulse Promos - TCI of Illinois, Mt. Prospect, IL ♦
Pet of the Week - Whaling City Cable TV, New Bedford, MA ♦

Best LO Promo - Single Program Professional

First State News Promo - Heritage Cable Channel 2, New Castle, DE ♦
Steinwedel on Basketball - Heritage Cable Channel 2, New Castle, DE ♦
TECC Promotion: Local Origination Program - University of Tampa/Educational Cable, Tampa, FL ♦
Cablevision's Comm. Camera-Year-in-Review - Cablevision Systems Corp., Hauppauge, NY ♦
Deserted Streets - Daniels Cablevision, Channel 30, Carlsbad, CA ♦

Documentary Event Single Program - Professional

Topsfield Fair '89 - Continental Cablevision, Topsfield, MA ♦
Our Bodies Our Choice - Women's Video Collective, Boston, MA ♦
Faces - The Art of Alvin Paige - Continental Cablevision, Springfield, MA ♦
Lest We Forget...Memorial Day '89 - City of Houston/The Municipal Channel, Houston, TX ♦

1990 finalists by category. Congratulations!

Hometown USA Video Festival

Documentary Event

Single Program - Volunteer

Many Faces of Paper - Somerville Cable Access, Somerville, MA ♦
For They Shall Be Comforted - Access Sacramento, Sacramento, CA ♦
Die Yuppie Scum - San Francisco Anarchist Conf., San Leandro, CA ♦
Men & Masculinity: Changing Roles/Lives - Cambridge Community Television, Cambridge, MA ♦

Documentary Profile

Single Program - Professional

A Gift to Sacramento - Access Sacramento, Sacramento, CA ♦
A Matter of Conscience - Boston Neighborhood Network, Jamaica Plain, MA ♦
Bill Carter: Tools of Yesteryear - United Cable TV of Mid-Michigan, Oak Park, MI ♦
Songs From Sing Sing - Cablevision, Mt Vernon, NY ♦

Documentary Profile

Single Program - Volunteer

Milwaukee's Most Powerful Man - MATA, Milwaukee, WI ♦
Earth First: Building a Framework for Change - Alcata Community Access TV, Eureka, CA ♦
The Promise of Roling Children - Robert Toporek, Philadelphia, PA ♦
A Quilt for Joey - Boston Neighborhood Network, Jamaica Plain, MA ♦

Documentary Public

Awareness - Single Program

Professional

Life Lessons: RI Coping with AIDS - Dimension Cable, Providence, RI ♦
Gangs & Drugs - City of Lakewood, Lakewood, CA ♦
Big Yellow - Arcata Community Access TV, Fortuna, CA ♦
A Child's View - Viacom Cablevision Puget Sound, Everett, WA ♦

Documentary Public

Awareness - Single Program

Volunteer

Can Collecting in New York City - October Workshop, New York, NY ♦

The Last Days of Maplewood - Suburban Cablevision, East Orange, NJ ♦
Eagle Gone - Allen County Television Center, Ft. Wayne, IN ♦
This Old Church (Campaign to Save Church) Holy Family Preservation Society, Chicago, IL ♦

Educational - Series - Professional

Rap Sheet Live - Placentia Community Television, Placentia, CA ♦
Health Forum - Howard Community College, Columbia, MD ♦
Academic Challenge Bowl - Long Beach City College, Long Beach, CA ♦
Time Out For Families - Hillsborough City Cooperative Ext. Service, Seffner, FL ♦
Nutrition: More Than Food for Thought - Austin Community College, Austin, TX ♦

Educational - Single Program Professional

Hello From Minnesota - Paragon Cable of Minnesota-SW, Eden Prairie, MN ♦
Playing It Safe: AIDS Communication - Western Michigan Univ/Media Services, Kalamazoo, MI ♦
Aftermath: Excerpts/Extinct Firehouse - Sacramento Educational Cable Consortium, Sacramento, CA ♦
The A-V Mystery - Neo A&M College, Miami, OK ♦

Educational - Series - Volunteer

Out & About the Austin Public Schools - Austin Technical College, Austin, MN ♦
Homework Helper - Chicago Access Corp, Chicago, IL ♦
Crosstalk - GHS-TV, Germantown, TN ♦
Report: Shelby County Schools - GHS-TV, Germantown, TN ♦

Educational - Single Program Volunteer

Our Last Generation - MATA, Milwaukee, WI ♦
Big Yellow - Arcata Community Access TV, Fortuna, CA ♦
Focus On Nutrition - Blue Earth County Extension, Mankato, MN ♦
Play: The Work of Childhood - Somerville Community Access Television Somerville, MA ♦

Entertainment - Series - Professional

KBCH-TV - DMPA-TV, Channel 38, Del Mar, CA ♦
We Hear Ya Talkin' - Library Cable Network, Wheeling, IL ♦
Talk of the Town - Allen County Public Library, Ft. Wayne, IN ♦
Cable Comedy Show/Starring M McDonald - Cablevision of Brookline, Brookline, MA ♦

Entertainment - Single Program Professional

The Glass Mendacity - TCI of Illinois, Mt. Prospect, IL ♦
ICRC's Cross County Sweeps - Intercommunity Cable Regulatory Comm. Cincinnati, OH ♦
The Witches of East Van - Rogers Cable 4 - Vancouver East, Vancouver, BC ♦
Big Ralph's Little Story - Tucson Community Cable Corp, Tucson, AZ ♦

Entertainment - Series - Volunteer

R-Girls on TV, 1, 2, 3 & 4 - Vision Cable of Pinellas, St. Petersburg, FL ♦
The Midnight Hour - Warner Cable, Cincinnati, OH ♦
The Show - MSU Telecasters, East Lansing, MI ♦
Rob & Bill's Talk Show - Raleigh Access City of Raleigh, Raleigh, NC ♦

Entertainment - Single Program Volunteer

Ozone Radio - Sphinx Productions, Minneapolis, MN ♦
Swish - Cable Access of Dallas - Dallas, TX ♦
No Tears, Please - Comcast Cablevision/Seal Beach, Altadena, CA ♦
Sphincteron Tour 89/Rest Stop Safari - Sphinx Productions, Minneapolis, MN ♦
Rob & Bill's Talk Show - Raleigh Access City of Raleigh, Raleigh, NC ♦

Ethnic Expression - Series Professional

Hoosier History - Government Cable Channel 16, Indianapolis, IN ♦
Ebony Visions - Vision Cable of Pinellas, Inc., Clearwater, FL ♦
Tiempo De Cine - United Artists Cable, City/Industry, CA ♦

Hometown USA Video Festival

Jamaica In Focus - WLRN Cable-TAP, Miami, FL ♦

Ethnic Expression - Single Program Professional

Hoosier History-Indiana's Irish

Immigrant - Government Cable Channel 16, Indianapolis, IN ♦

Around Town—Earning Your Dreams - Continental Cablevision, Lawrence, MA ♦

The Murals of Jorge Somarriba -

Montgomery Comm. TV, Rockville, MD ♦

The Unsung Muse - KTOP, Oakland, CA ♦

Ethnic Expression - Series Volunteer

The African American Heritage Series -

Get the Word Out Productions, Staten Island, NY ♦

In Celebration of Ourselves - PCTV, Oakland, CA

TC Showcase - TC Showcase, St Paul, MN ♦

High Time: The Flip Side - Continental Cablevision, Fresno, CA ♦

Ethnic Expression - Single Program Volunteer

The Capoeira Baptism - Boston Cable Access, Boston, MA ♦

Traditional and Wholistic Health Care - Imhotex Science Syndicate, Staten Island, NY ♦

TET: Vietnamese Lunar New Year - Cable 3 KELM-TV, El Monte, CA ♦

A Lady Named Velma - Compton, Compton, CA ♦

Free Speech Minute

Single Program - Professional

Exercise Your Freedom of Speech - DCTV, Washington, DC ♦

Exercise Your Rights - Ann Arbor Community Access TV, Ann Arbor, MI

The New Frontier - Miami Valley Cable Council, Centerville, OH ♦

Free Speech Minute

Single Program - Volunteer

Free Speech Minute - Holland Community Television, Holland, MI ♦

Cars and Coastlines - Community Access TV-53, City of Industry, CA ♦

Aging on the Suncoast - Tampa Bay Regional Planning Cncl, St. Petersburg, FL ♦

Free Speech Minute - Suburban Cablevision, East Orange, NJ ♦

Informational - Series - Professional

Rap Sheet Live - Placentia Community Television, Placentia, CA ♦

Lead Story - Continental Cablevision, Lawrence, MA ♦

Florissant Reports - City Cable 104, Florissant, MO ♦

State of the Arts Series - Access Sacramento, Sacramento, CA ♦

Informational - Single Program Professional

Give Trash a Second Chance - City of Lincoln/Citizen Info Center, Lincoln, NE ♦

Ken-O-Sha Infant Parent Program - Grand Rapids Junior College, Grand Rapids, MI ♦

My Mind is the Best - Macatawa Productions, Kalamazoo, MI ♦

Guess Who Came to Access - ACTV, Cable 21, Columbus, OH ♦

It's A Deaf, Deaf World - Travis County Media Services, Austin, TX ♦

Informational - Series - Volunteer

Bottom Line - Bloomfield Community Television - Bloomfield Hills, MI ♦

Crosstalk - GHS-TV - Germantown, TN ♦

Montgomery Week In Review - Montgomery Community TV - Rockville, MD ♦

The ABC's of Daycare - UA-Columbia Cablevision of MA - No. Attleboro, MA ♦

Informational - Single Program Volunteer

Getting There/Here: Empowering Therapies - Shannon/Lucaswrites, Santa Barbara, CA ♦

The Dream Revealed - Storer Cable, Tinton Falls, NJ ♦

The Quake of '89 - Access Los Altos, Los Altos, CA ♦

Deaf Magazine - Tucson Community Cable Corp, Tucson, AZ ♦

The ABC's of Daycare - UA-Columbia Cablevision of MA, No. Attleboro, MA ♦

Innovative - Series - Professional

Mind Over Television - Double Helix Television, St. Louis, MO ♦

The Meadowlands Showcase Presents... Comcast Cablevision, Lyndhurst, NJ ♦

Citytext - City of LA/Dept. of Communications, Los Angeles, CA ♦

AIDS: What You Can Do - CityChannel 10, West Hollywood, CA ♦

Innovative - Single Program Professional

Creative Collaborations - Minneapolis Television Network, Minneapolis, MN ♦

Abstracts - Century Cable, Santa Monica, Sherman Oaks, CA ♦

Discover the Art Of Glendale - City of Glendale AZ Channel 4, Arlington, VA ♦

ICRC's Cross County Sweeps - Intercommunity Cable Regulatory Comm. Cincinnati, OH ♦

Innovative - Series - Volunteer

Stew - MATA, Milwaukee, WI ♦

On Line - Bloomfield Community Television, Bloomfield Hills, MI ♦

Backstage with E.V.M.-TV - Boston Cable Access, Dorchester, MA ♦

Crazy Dinosaurs - Boston Neighborhood Network, Roslindale, MA ♦

Innovative - Single Program Volunteer

No Tears, Please - Comcast Cablevision/Seal Beach, Altadena, CA ♦

Sax: A Video Essay - QPTV, Flushing, NY ♦

Requiem: For a Beauty Queen - Cable 3 KELM-TV, El Monte, CA ♦

Lady Madeline - DCTV Channel 15, Davis, CA ♦

Instructional/Training - Series Professional

Surface Design - WLRN Cable-TAP, Miami, FL ♦

Give Science A Hand - Prince George's County Public Schools, Landover, MD ♦

Teaching Writing in the Classroom - Sacramento Educational Cable Consortium, Sacramento, CA ♦

1990 finalists by category. Congratulations!

Hametown USA Video Festival

Painting with Shirley - Continental Cablevision, Woburn, MA ♦

Instructional Training

Single Program - Professional

Crime Stoppers: Auto Theft - City of Lakewood, Lakewood, CA ♦

Survive A Fire - Office of Telecommunications, Minneapolis, MN ♦

Lifeline - Adelphia Cable Comm. Corp - Toms River, NJ ♦

Local Government: It's All Around Us - NC City-County Management Assoc., Raleigh, NC ♦

Instructional/Training - Series Volunteer

Pet Talk - Cranston Chapter/- Volunteer Svcs for Animals, Cranston, RI ♦

Potpourri: Dr. John's Prescription - Arlington Community TV, McLean, VA

The ABC's of Daycare - UA-Columbia Cablevision of MA, No. Attleboro, MA ♦

Dance Lesson - Montgomery Community TV, Rockville, MD ♦

Instructional/Training - Single Program Volunteer

Sachs in the Kitchen: Dinner for Two - City of Lakewood, Lakewood, CA ♦

The Refinishing Touch - Arlington Community Television, Alexandria, VA ♦

Recovering from Open Heart Surgery - GN/NS Village PATV, Great Neck, NY ♦

The ABC's of Daycare - UA-Columbia Cablevision of MA, No. Attleboro, MA ♦

International - Series - Professional Empowerment - Cast Iron TV, New York City, NY ♦

International - Single Program Professional

Viva Peru - Queens Public Access, Flushing, NY ♦

A Sterling Opportunity - City of Sterling Heights, Sterling Hgts, MI ♦

Soviet Reflections; Russians are People - Grassroot Network, Aspen, CO ♦

Postmark Europe: Community TV Across the Atlantic - Multnomah Cable Access, Gresham, OR ♦

International - Series - Volunteer This is India - Cox Cable, Channel 42, New Orleans, LA ♦

International - Single Program Volunteer

Nigeria - Mpls Television Network, Minneapolis, MN ♦

How History Was Wounded - Paper Television Collective, New York, NY ♦

Voices of Palestine - MTN, Minneapolis, MN ♦

This is India - Cox Cable, Channel 42, New Orleans, LA ♦

Live - Series - Professional

Columbus Clippers Baseball - Coaxial Communications, Columbus, OH ♦

Cable Spotlight With Dave Sommarco - Continental Cablevision, Arlington, MA

Spartan Hockey '89 - United Cable TV of Mid-Michigan, East Lansing, MI ♦

Your Mother's On The Roof! - Cablevision of Norwood & Westwood, Norwood, MA ♦

Live - Single Program - Professional

Not Here You Don't Anti-Drug Satellite - Presentation Power, Silver Spring, MD ♦

Columbus Clippers Baseball - Coaxial Communications, Columbus, OH ♦

Math Homework Hotline - Dayton Public Schools Television, Dayton, OH ♦

The Federal Liberal Candidate Forum - Rogers Cable TV Vancouver, Vancouver, BC ♦

Live - Series - Volunteer

Jody Face - United Cable of Oakland County, Troy, MI ♦

Watch This Space - MATA, Milwaukee, WI ♦

South Side Video - Miami Valley Cable Council, Centerville, OH ♦

Solutions With Dean - Jones Intercable Public Access, Tampa, FL ♦

Live - Single Program - Volunteer

Elvira's Past, Present & Future - KCTV Channel 19, Santa Barbara, CA ♦

Stew #43 - MATA, Cambridge, MA ♦

Election Day Coverage - Live - Chelsea Community Cable Television, Chelsea, MA ♦

Election Night Live - West Hartford Community Television, West Hartford, CT ♦

Local News - Series - Professional

NewsCenter 6 - Colony/US Cablevision, Wappingers Fall, NY ♦

Super 2 News - Service Electric Cable TV Allentown, PA ♦

NewsCenter 6 - Lowell Cable Television, Inc., Lowell, MA ♦

Newscenter 3 - Copley/Colony Cable of Costa Mesa, Costa Mesa, CA ♦

Local News - Series - Volunteer

The Carlsbad Report - Palomar College Communications - San Marcos, CA ♦

Newsline 33 - United Cable TV's WELM - East Lansing, MI ♦

Germantown News and Views - GHS TV, Germantown, TN ♦

C.A.T. News - Community Access TV-53 City/Industry, CA ♦

Magazine Format - Series Professional

Cablevision's Community Calendar - Cablevision Systems Corp., Hauppauge, NY ♦

Art Beat - Suburban Community Television, Doylestown, PA ♦

Reel'n Round Your Town - New Milford/Housatonic Cable, New Milford, CT ♦

Citylife - Bureau of Cable Communications, Pittsburgh, PA ♦

Magazine Format - Series Volunteer

Risin to The Top - Community Out Center, Cambridge, MA ♦

The Kitsilano File - Rogers Cable TV, Vancouver - Vancouver, BC ♦

RnRTV - RnRTV-Continental Cablevision, Arlington, MA ♦

On the Move - Able Cable Productions, Sunnyvale, CA ♦

Municipal - Series - Professional

Your City in Action - City of Rochester, Rochester, NY ♦

Cover It All - Fairfax County Public Library, Falls Church, VA ♦

Golden Circle - Redding Convention & Visitors Bureau, Redding, CA ♦

1990 finalists by category. Congratulations!

Hometown USA Video Festival

Public Safety Series - Fairfax Cty Dept of Consumer Affairs, Fairfax, VA ♦

Municipal - Single Program Professional

1989 Annual Report - City of Lakewood, Lakewood, CA ♦

F.C.P.D. Today - Fairfax Cty Dept of Consumer Affairs, Fairfax, VA ♦

Stormwater Utility - City of St. Pete/ Public Works Dept., St. Petersburg, FL ♦

County Lines: Early Intervention - Multnomah Cable Access, Gresham, OR ♦

Municipal - Series - Volunteer

Wadsworth & You! - City of Wadsworth, Wadsworth, OH ♦

Before It's Too Late - Vision Cable of Pinellas, Inc., Clearwater, FL ♦

Meridian Magazine - HOM-TV Channel 22, Okemos, MI ♦

Prime Meridian - HOM-TV Channel 22, Okemos, MI ♦

Municipal - Single Program Volunteer

Laurels Main Street Festival - Laurel, MD ♦

Meridian Magazine - HOM-TV Channel 22, Okemos, MI ♦

Meridian Live - HOM-TV Channel 22, Okemos, MI ♦

Speaking of Travel - HOM-TV Channel 22, Okemos, MI ♦

Music Video - Single Program Professional

AHR&R - A Video Collection - Multnomah Cable Access - Gresham, OR ♦

Lookin' For Santa - Comcast Cablevision, Lyndhurst, NJ ♦

Forever My Brother - Cambridge Community Television, Cambridge, MA ♦

Variations in Black - United Artists Cable, City/Industry, CA ♦

Meet the Opposition - KACT-TV, Aurora, CO ♦

Music Video - Single Program Volunteer

Do Ya' Wonder? - A-TV Channel 52, Oakland Cty, Berkley, MI ♦

3rd Avenue - Multnomah Cable Access, Gresham, OR ♦

Live from the Neighborhood With Beat the Clock - CN Productions, St. Paul, MN ♦

Two Small Ferrets/Great Big Cage - Ate Trax Productions, Raleigh, NC ♦

Original Teleplay - Single Program Professional

The Witches of East Van - Rogers Cable 4 Vancouver East, Vancouver, BC ♦

Yours In Scouting - Continental Cablevision/NY, Miami, FL ♦

Lizzie - Dimension Cable, Fallbrook, CA ♦

Mourning Song - Tualatin Valley Community Access, Beaverton, OR ♦

Original Teleplay - Single Program Volunteer

Fig Nugi: Crumpled Vision - Portland Cable Access, Portland, OR ♦

Ground Hog Day Massacre - Jones Intercable, Milwaukie, OR ♦

No Tears, Please - Comcast Cablevision/ Seal Beach, Altadena, CA ♦

Big Ideas & the Smiling Scavengers - Valley High School, Tulare, CA ♦

Dissidence - Minneapolis TV Network, Minneapolis, MN ♦

Overall Excellence in Institutional Access

Overall Excellence Institutional - Office of Telecommunications, Minneapolis, MN ♦

Overview of TS-TV Channel 58 - Troy School District Media Center, Troy, MI ♦

The Lozano Trial: Overtown's Perspective - WLRN Cable-TAP, Miami, FL ♦

55 KPAS Contest Tape - 55 KPAS, Pasadena, CA ♦

Overall Excellence/Institutional - LISD-TV Cable Channel 12, Lubbock, TX ♦

Overall Excellence in Local Origination

Overall Excellence Local Origination - CableVision of Dearborn, Dearborn, MI ♦

Overall Excellence Local Origination - Cablevision Systems Corp., Hauppauge, NY ♦

Overall Excellence Local Origination - Dynamic Cablevision of Florida, Hialeah, FL ♦

Lawrence's Very Own - Continental Cablevision, Lawrence, MA ♦

Overall Local Origination - Montgomery Community Television, Rockville, MD ♦

Overall Excellence - Continental Cablevision, Bellflower, CA ♦

Overall Excellence in Local Origination - Syracuse NewChannels, Syracuse, NY ♦

ICTN Demo Tape - Irving Community Television Network, Irving, TX ♦

Overall Excellence in Public Access

Overall Excellence in Public Access - Jones Intercable Public Access Center, Tampa, FL ♦

Overall Excellence in Public Access - Pittsburg Community Television, Pittsburgh, PA ♦

Overall Excellence Public Access - Arlington Community Television, Arlington, VA ♦

Overall Excellence - Portland Cable Access Television, Portland, OR ♦

Performing Arts - Series Professional

Metro Dance/Arts - Fairfax Cable Access Corp., Fairfax, VA ♦

The Hollywood Jazz Festival - Storer Hollywood Cablevision, Hollywood, FL ♦

Concerts On The Pier - City TV of Santa Monica, Santa Monica, CA ♦

Soundcheck - Cablevision of Boston, Brookline, MA ♦

Performing Arts - Single Program Professional

The Human Voice - Howard Community College, Columbia, MD ♦

50th National Folk Festival - Canton Cable Access Corporation, Canton, MA ♦

Cathedral Park Jazz Festival - Multnomah Cable Access, Gresham, OR ♦

Chicago Pride Concert Special - TCI of Illinois, Mt. Prospect, IL ♦

Performing Arts - Series - Volunteer

The Rhythm Road - Medford Community Cable, Medford, MA ♦ **Jazzfield, Illinois** - Jazzfield, Illinois, Springfield, IL ♦

Hometown USA Video Festival

Concerts in the Park - Bloomfield Community Television, Bloomfield Hills, MI ♦

Visions of Patchwork - The Patchwork Players, Oldsmar, FL ♦

Performing Arts - Single Program Volunteer

Libretto: Arts & Entertainment

Showcase - DeKalb Center for Community TV, Decatur, GA ♦

Once Upon a Yuletide Season - Arlington Community Television, Alexandria, VA ♦

From the Anacostia to the Potomac - Arlington Community Television, Arlington, VA ♦

Freestyle Classique - Team 2, Austin, TX ♦

Programming By Seniors - Series Professional

AgeWise - Senior Community Video Project, Portland, OR ♦

Seniors Off Their Rockers - City of Coon Rapids, Coon Rapids, MN ♦

Programming By Seniors - Series Volunteer

Primetimers - City of Livonia, Livonia, MI ♦

Bowie Seniors - Bowie Community TV 15-B, Bowie, MD ♦

Your Turn - Cincinnati Warner Cable, Cincinnati, OH ♦

On The Spot - MGF Productions, Skokie, IL ♦

Programming By Seniors Single Program - Volunteer

From Immigrant to Academic: The Jewish Experience in Amhurst - Amherst Community TV, Amherst, MA ♦

Historical Presentations - Queens Public Access, Flushing, NY ♦

An Experiment in Creativity - QPTV, Sunnyside, NY ♦

Schabarum Trail - Community Access TV-53, City/Industry, CA ♦

Programming By Youth - Series Volunteer

Take 6 - Port Huron Area School District, Port Huron, MI ♦

Germantown News and Views - GHS-TV, Germantown, TN ♦

South Side Video - Miami Valley Cable Council, Centerville, OH ♦

Panthers' Pause - Snider High School, Ft. Wayne, IN ♦

Programming By Youth Single Program - Volunteer

Abortion: Past, Present & Future - Educational Video Center, New York, NY

RAM Magazine - Prince George's County Public Schools, Landover, MD ♦

A World Enclosed in Glass - Community Access TV-53, City/Industry, CA ♦

Memories - Community Out Center, Cambridge, MA ♦

Youth Gone Wild, Part III - Boston Neighborhood Network, Hyde Park, Boston, MA ♦

Vietnam - Los Alamitos Television, Los Alamitos, CA ♦

Programming For Seniors - Series Professional

Senior Times - Fairfax City Dept of Consumer Affairs, Fairfax, VA ♦

Senior Focus - Continental Cablevision of Watertown, Watertown, MA ♦

Time Out for RSVP - Retired Senior Volunteers - Travis County Media Services, Austin, TX ♦

Senior Advantage - Series Compilation 89-90 WBRK - City of Berkley, MI, Berkley, MI ♦

Programming For Seniors Single Program - Professional

Special People #3: Reina Perez - Laredo Public Access Center, Laredo, TX ♦

Health Forum: Stay Young While You Grow Old - Howard Community College Columbia, MD ♦

Living the Leisure Years - Montgomery Community Television, Rockville, MD ♦

A Celebration of Fun and Fitness - Syracuse New Channels, Syracuse, NY ♦

Programming For Seniors - Series Volunteer

Discussions Unlimited with Sonja - Bloomfield Community Television, Bloomfield Hills, MI ♦

Senior Flex - Holland Community Television - Holland, MI ♦

Senior Glimpses - Dearborn Seniors Video Club, Dearborn, MI ♦

Senior City - Simmon's Cable, Long Beach, CA ♦

Programming For Seniors Single Program - Volunteer

Positive Living - Suburban Cablevision, East Orange, NJ ♦

Staying in Touch - The Congressional Breakfast - Nat'l Assn of Retired Federal Employees, Fairfax Community Access Corp., Fairfax, VA ♦

Our Last Generation - MATA, Milwaukee, WI ♦

Orion Rose: An Intergenerational Ed Program - Orion Community Cable Comm. Commission, Lake Orion, MI ♦

Programming For Youth - Series Professional

Kids Beat - City Cable 104, Florissant, MO ♦

Teenage - Continental Cablevision of Cook County, Elmhurst, IL ♦

Stories for You - West Hartford Comm. Television, West Hartford, CT ♦

Kidstuff! - Multnomah Cable Access, Gresham, OR ♦

Programming For Youth Single Program - Professional

Imagine That - Fairfax County Public Library, Falls Church, VA ♦

Science Bowl - Prince George's County Public Schools, Landover, MD ♦

The Little Black Hen - Access Sacramento Sacramento, CA ♦

Be Safe On Your Bike - City of LA/Dept. of Communications, Los Angeles, CA ♦

Programming for Youth Series - Volunteer

Teen Talk - Montgomery Community Television, Silver Spring, MD ♦

South Side Video - Miami Valley Cable Television Council, Centerville, OH ♦

Read Out At The Moo-K Corral - LISD TV Cable Channel 12, Lubbock, TX

Adventure Island - Port Huron Area School District, Port Huron, MI ♦

Cutaway Treasure Island - United Cable Hayward, San Leandro, CA ♦

1990 finalists by category. Congratulations!

Hometown USA Video Festival

Public Service Announcement Series - Professional

Book and Beyond - Fairfax County Public Library, Falls Church, VA ♦
Aids Rap PSA Series - Office of Telecommunications, Minneapolis, MN ♦
Smoke Detector Campaign - City of St. Pete/Public Works Dept., St. Petersburg, FL ♦
D.U.I. - Norwalk Television, Norwalk, CA ♦

Public Service Announcement Single Program - Professional

Mr. Sparkle - City of St. Pete/Public Works Dept., St. Petersburg, FL ♦
Maximum Doors - Continental Cablevision, Springfield, MA ♦
Women & AIDS Public Service Announcement - United Artists Cable, Van Nuys, CA ♦
Kim Hughes' Only Wish - Daniels Cablevision, Carlsbad, CA ♦

Public Service Announcement Series - Volunteer

HO HO HO - Laredo Public Access Center, Laredo, TX ♦
Auto Wreck/Football/Membership Promo - GN-NSV Public Access TV, Great Neck, NY ♦
Backstage with E.V.M.-TV - Boston Cable Access, Dorchester, MA ♦

Public Service Announcement Single Program - Volunteer

Safe Driving PSA - Mansfield Cable Access Corp., Mansfield, MA ♦
Your Last Bag - Palomar College Communications, San Marcos, CA ♦
Cracking Up - SCTV-3, Brooklyn, NY ♦
Pregnancy & Infant Loss Awareness Month - Women in Community Cablecasting, Brooklyn Park, MN ♦

Religious - Series - Professional

Laredo Today - Laredo Public Access Center, Laredo, TX ♦
The Hope of Glory - Cox Cable, Gainesville, FL ♦

Religious - Single Program Professional

Laredo Today: Suicide Prevention - Laredo Public Access Center, Laredo, TX ♦
Interview W/Archbishop Roger Mahoney - Century Cable Television, Santa Monica, CA ♦

Franciscan Sisters-Child Development Center - Grand Rapids Junior College, Grand Rapids, MI ♦

Understanding Your Church - Service Electric Cable TV, Allentown, PA ♦

Religious - Series - Volunteer

Spiritual Expressions - Storer Cable of No. Ky, Covington, KY ♦
Songs of Praise - Vision Cable of Pinellas, St. Petersburg, FL ♦
Making An Impact - Arlington Community Television, Arlington, VA ♦
Second Community Baptist Hour - Warner Amex Cable Communication, Cincinnati, OH ♦

Religious - Single Program Volunteer

The Lamb That Was Slain (Musical) - Jones Intercable Public Access, Tampa, FL ♦
Mustardseed - Calvary Baptist Academy, Midland, MI ♦
Polish Profiles/Merry Christmas (#9) - Rayfran Productions/Simon's Ministries, Flushing, NY ♦
A Sense of Death - Piewacket Production, Grand Rapids, MI ♦
A Light to the Unreached - Multnomah Cable Access, Gresham, OR

Sports - Series - Professional

High School Football - Vision Cable of Pinellas, Inc., Clearwater, FL ♦
Behind the Helmets - Irving Community Television Network, Irving TX ♦
Cablevision's Summer Sports Night - Cablevision Systems Corp., Hauppauge, NY ♦
Sports Scene - Irving Community Television Network, Irving, TX ♦

Sports - Single Program Professional

High School Basketball - Vision Cable of Pinellas, Inc., Clearwater, FL ♦
World's Greatest Trike Jump - Multnomah Cable Access, Gresham, OR ♦
1989 Gus Macker Basketball - Port Huron Area School District, Port Huron, MI ♦
Snowboard Extravaganza 1990 - Multnomah Cable Access, Gresham, OR ♦

Sports - Series - Volunteer

Meridian Magazine Sports - HOM-TV Channel 22, Okemos, MI ♦
Sports: Game of the Week - Ann Arbor Community Access TV, Ann Arbor, MI ♦
Boys 16 & 18 USTA National Championships - Kalamazoo Community Access Center, Kalamazoo, MI ♦
Red Devil Weekly - GHS-TV, Germantown, TN ♦

Sports - Single Program - Volunteer

World Wiffleball - Hull Community Television, Hull, MA ♦
Summer Track '89 - ACTV, Austin, TX ♦
1988 YMCA Miles for Mankind Triathlon - Cincinnati Community Video, Cincinnati, OH ♦
Live Red Devil Football - GHS-TV, Germantown, TN ♦

Video Art - Single Program Professional

Confusion - Comcast Cablevision - Lyndhurst, NJ ♦
Freedom Reigns - ACPL, Channel 10, Ft. Wayne, IN ♦
The Medium is the Message - Cablevision of Orange, Santa Ana, CA ♦
The Corner - CCTV, Cambridge, MA ♦
Ylem: Artists Using Science & Technology - Ylem Artists Using Science & Technology, Palo Alto, CA ♦

Video Art - Single Program Volunteer

Men of Fire - Portland Cable Access, Portland, OR ♦
Lincoln in Queens - Queens Public Access, Flushing, NY ♦
Day After Day - Cable 3 KELM-TV, El Monte, CA ♦
Five of Swords - Inyoll Television, Madison, WI ♦

Call for Nominations, from page 1

If you are interested in nominating yourself or another member, send the name of the nominee along with the office you are nominating for to the National Office by July 10.

NFLCP

PO Box 27290

Washington, D.C.

Attn: National Elections

Deep Dish TV: A National Network of Producers

By Caryn Rogoff

Community producers need to get their tapes shown. Access programmers need tapes to show. But if a producer in Iowa has a program that is relevant to Vermont or California, it's not so easy. And if a programmer in Milwaukee is running a series on, say, the farm crisis, and wants to use shows from all three places, it gets pretty complicated.

For years, producers and programmers "bicycled" tapes around; after it runs in one place, it gets sent over to another. But as any producer who has distributed tapes by this method knows, all that dubbing and packaging and shipping and keeping track of tapes gets to be quite time-consuming and expensive. In 1985, an alternative means of community tape distribution was developed, using satellite.

Now in its third season, Deep Dish Television is the nation's first public access satellite network. It is a network made up of producers and programmers interested in the distribution of grassroots activist programming to public access channels around the country. The shows are social-issue oriented on topics like housing, the environment, racism, war and peace, and much more.

Deep Dish began in late 1985 when a group of producers who were working together on Paper Tiger Television, a public access series in New York City devoted to creativity and humorously "smashing the myths of the information industry," began to explore new ways to swap tapes with the like-minded producers and groups from around the country. Informal discussions at NFLCP conferences and elsewhere made it clear that there was a need to find new ways to exchange work to show on each other's cable access channels.

Once seed money for a satellite project was raised, the Paper Tigers, their heads bulging with bigger ideas, decided to use the opportunity to make Deep Dish into something more than a one-shot program.

The programming format and organizational structure were designed to lay the groundwork for a national producers network.

At first, the shows were put together in a magazine format: each of the twenty one-hour shows focused on a different theme and was made up of segments of works by producers from around the country (and where possible, beyond). Here's how it worked: ideas for program themes were solicited from producers. Once the program themes and coordinating producers were chosen, a call for tapes was sent out, soliciting tapes on the appropriate topics. The coordinating producers screened the tapes and selected segments that fit. Once the material was edited together, it was sent to Deep Dish central in New York City where it was sent out via satellite. Anyone with a dish could pull it down and hundreds of access centers (and thousands of home dish owners) did just that.

The format allowed for the participation and inclusion of the greatest number of producers. Stylistically, it sought to foster an interaction of synthesis of styles, viewpoints, and locations that would enrich the "whole" and make it greater than just the sum of its parts. But the format had one obvious drawback: only small segments of a producer's work could be shown in this magazine style. As part of its second season, Deep Dish began to develop another complementary approach: a producer distributing cooperative which allows complete programs to run on the network.

The distribution cooperative makes it possible for producers (and especially organizations) to use Deep Dish to present shows to a national audience in an appropriate context and cost-effective way. For example, for the past two years, the International Women's Day Video Festival has used Deep Dish to get their programming to access channels around the country; for three years prior to that

the national demand for tapes was greater than the group could afford to supply without satellite distribution. In 1988, the Latin American Video Archives (LAVA) at Ramapo College in New Jersey distributed "Sopa De Videos" (a series of programs from throughout Latin America, introduced by students who translated them). That same season, two labor unions—the Amalgamated Clothing and Textile Workers Union and the United Farm Workers—used this service to run tapes they sponsored.

Both formats offer many benefits to producers. Each season Deep Dish distributes the work of hundreds of producers to a nationwide audience. In many cases, especially where the work may exhibit that menacing "point of view" that even public television guards so well against, Deep Dish may be the only way a producer can realistically get work on national television. Take, for instance, "Ends and Means: The History of Anti-Communism" that featured clips of well-known and respected thinkers such as historian Howard Zinn. These are intelligent and articulate speakers who never seem to be invited on the MacNeil/Lehrer News Hour.

The visibility offered through national distribution can also enhance the producer's reputation and further distribution and production opportunities. Access centers share from such producer recognition and they are able to offer participation in Deep Dish as an easy and high-profile means of distributing the work of local producers beyond franchise borders.

Following each of its first two seasons, Deep Dish published and distributed a comprehensive directory describing the segments included in each show as well as contact information for all producers and programmers who participated in the series. It is intended to assist programmers in getting in touch with producers and to help producers find programmers who may be interested in running their works.



By arranging the shows by theme, Deep Dish has also helped to foster direct communication among producers working on similar issues. Coordinating producers for each show are chosen in part based on their involvement in the subject matter of the respective show. For example, John Luvender, the coordinating producer for "About Face: Soldiers, Refugees & Other Victims of War" is a member of the national and local chapters of Veterans for Peace, as well as being an experienced video producer. In this way, Deep Dish tries to achieve its goal of presenting issues from the inside of the community rather than having an outside producer fly in and "find" the story.

On its most basic level, producers can gain perspective on their own work by seeing how others are presenting the same or similar issues. During its first two seasons, Deep Dish produced a show on labor issues, utilizing the work of rank-and-file producers from all over the country. Now these producers have begun to work together directly and have even formed a national labor programming service that is planning future satellite distribution.

Deep Dish can also be the sole television source of timely events. Starting off the 1990 season, the Nicaragua Network was able to broadcast—live from Nicaragua!—an exclusive half-hour post-election talk by then Nicaraguan President Daniel Ortega. Despite some technical problems in the accompanying taped report (this was, after all, Deep Dish's first "double-jump" international satellite transmission), the program was a first in the national use of access for this type of timely report.

Back on the ground, such Deep Dish programming can also be used by access programmers and producers to complement local production. A commonly used format is to produce a local wrap-around for Deep Dish programs. At Staten Island Community Television (in a community not known for its radicalism), the Ortega

program was followed by a live call-in show featuring a local World War II veteran who had just returned from Nicaragua where he was an official election observer.

One of the most important characteristics of public access (and most interesting to potential audiences) is its ability to present people, ideas and forms that are not seen on other channels. When access programmers shy away from potentially "controversial" programming, they not only underestimate the diversity of their own community but in the process they lop off the aspect of access that makes in unique. You'll never see Daniel Ortega on local origination.

For public access to survive (amid the multitude of cable programming services) it must build support for itself in as many areas as possible. A strong and self-conscious group of producers who need access to widely distribute their work is an important and necessary part of this defense. Deep Dish has worked to expand and broaden that group by bringing new organizations and "independent" producers to access. And obviously, access programming must be seen as important and interesting to viewers; Deep Dish works to bring some of the best and most unique and innovative programming to access audiences nationwide.

In the fall of 1990, Deep Dish will be running an extended series on the environment. Producers interested in submitting tapes should contact **Deep Dish Television**, 339 Lafayette Street, New York, NY 10012. Copies of the Deep Dish directories—which list all of the past Deep Dish shows—are also available. ♦

Caryn Rogoff is the former programming coordinator for Deep Dish Television and is now a member of its national steering committee. She is currently Director of Program Development at Staten Island Community Television.

Convention White Paper Track Offers Thought-Provoking Topics

For the first time, the NFLCP has asked interested parties to submit "White Papers" for presentation at the National Convention. The papers will be presented as a new "track" in our convention program. Interested parties were asked to prepare papers on the theme "Future Visions of Access." The response to the "Call for Papers" was better than anticipated, indicating to the Convention Planning Committee that "White Papers" should be continued in the future.

The topics and authors selected for presentation at the 1990 NFLCP National Convention are:

"MARGINAL NOTES: Consumer Video, The First Amendment, and the Future of Access"

Bob Devine

Institute of Communications, Antioch College
Yellow Springs, OH 45387
(513) 767-6356

"PSYCHOGRAPHIC MARKETING OF PUBLIC ACCESS TELEVISION: A Tool for Preserving Public Access in the '90's So Future Visions May Become a Reality in the Year 2000 and Beyond"

Karen George and Michelle Parker
City of Claremont
207 Harvard
Claremont, CA 91711
(714) 399-5497

"THE FIRST AMENDMENT IS NOT ENOUGH"

Fred Johnson
Media Working Group
816 Greer Avenue
Covington, KY 41011
(606) 581-0033

"WHERE DO WE GO FROM HERE? The Musings of an Access Codger"

Carl Kucharski
ACTV Cable 21
394 Oak Street
Columbus OH 43215
(614) 224-2288

Quality: At What Price?

By Abigail Norman

☛ When Roosevelt Simil arrived to wait his turn at a tailor's shop the other day, customers in the shop were talking about "Haiti Vision," about what a great series it was and about how much they had enjoyed its recent special which featured performances by a fabulous Haitian American dance company. Roosevelt sat back and listened with pride. Then he introduced himself as one of the producers. "Everyone was happy," he said.

☛ Dantes Jean-Baptiste, who worked in Haitian TV before moving to the United States, has begun making short domestic television dramas using Somerville Community Access TV's (SCAT's) field production equipment in the homes of his friends. He recently taped "Dejwe," an extraordinary play about two men in a Haitian prison, by the expatriate writer Jean-Claude Martineau. Martineau, who has worked with both Haitian-American access producers and non-Haitian independents, turns to community access in order to propose the development of a "new Haitian cinema."

☛ Tom Campo is a new kind of working-class hero in Somerville. Tom, with two disabled sons, and proud of having kicked a long habit of drug and alcohol abuse, started out wanting to help Somerville's youth. Organizing a dance at the Boys and Girls Club, he remembered SCAT and thought, "It would be great if this was on TV." A year-and-a-half later, his "Somerville Dance Party," in which kids and teenagers dance to Top 40 hits, is avidly watched all over town. He excels at overlapping music, quick visual cuts, and a blurred line between participants and the audience. The local paper has featured the series as front-page news. A local video store plays "Dance Party" tapes. Letters and calls pour in to Tom each month praising the show and asking for free tickets.

Abby Freedman recently received an arts council grant and publisher's permission to tape stories by French author Colette. Milton Gurin won a state prize

for his tape on a pre-school program, and Susan Murie for her PSA on recycling. And the list goes on. These producers join others at SCAT who take great pride in the quality of their work. The producers are the ones who make the shows. But SCAT, as the access center where they work, shares in their glory.

I want to step away from stories and pride for a moment, and refer to "Allies or Antagonists? Public Access Cable and Media Arts Centers," an article in the November 1989 edition of "The Independent," the magazine of the Association of Independent Video and Filmmakers, in which Minnesota's Tom Borrup, past editor of CTR, contrasted media arts centers with public access centers. Borrup put forth some distinctions—not only between the two sets of organizations, but also between the kinds of producers each serves, and the kinds of work they produce.

Both public access centers and media arts centers work to make media more diverse, says Borrup. But while access centers offer equal resources to producers and equal exposure to finished tapes, quality often suffers. In contrast, media centers choose work to show based on their judgement of quality. "By definition," he said, "an independent media artist is a professional who creates exemplary work conveying powerful messages and tries to make a living from his or her craft. A cable access producer is a volunteer." The poor quality of such "volunteer" productions draws small audiences, which cable companies can use against access centers' survival.

Of course, media arts centers don't provide the only point of reference for public access centers. Community arts centers and community radio provide others, so do public forums, newsletters and other print media. And, of course, access producers and media artists are not such mutually exclusive groups. Nevertheless, Borrup irked some people in access with his article. Responding to his distinctions helps clarify some useful points.

First, let's bust some snobby notions. Not all media artists create "exemplary

work with powerful messages." Some access producers do. Not all media artists get paid for their independent projects. And not all access centers consider their producers "volunteers." Not all media artists reach big audiences. Many access producers do. In fact, some media artists produce at access centers, and some access productions end up winning prizes in video festivals, airing on public television, entering distribution, and appearing at galleries.

Let me get to the heart of the matter—the familiar idea that equality and quality are somehow opposed—that equal access presumes low quality production. I'd argue the opposite. Equal access to resources, combined with good outreach work, can allow the expression of new voices, new visions, new arguments, new styles. Equality can crack open old ideas about quality. Providing equal access doesn't mean losing sight of quality. It means taking producers seriously as they struggle to improve. It means listening to how people define the quality they want to achieve. It means using active imaginations in trying to figure out how to help people meet those standards within our sometimes considerable constraints.

I've rarely met an access producer who didn't want to improve the quality of his or her work. On the other hand, access centers need to develop ways to help people make their programs as good as they want them to be. This is where Borrup's article offers a challenge. In fact, it's where our own producers offer a challenge. We need to respect them, listen to them, and understand what they have to say.

Self-confidence. Outstanding vision. Highly developed skills. Inclusion in the intellectual discourse of high culture. Items that cost a lot of money and time—costly equipment and special effects, expensive sets, props and costumes, and days of production and editing. These are common elements of what we associate with quality.

At SCAT, we don't see producers as volunteers, although many do volunteer on each other's productions. Beginning producers often learn by immersion,

working on other people's crews or signing on as interns. This is on-the-job training. Later, as they move into their own projects, we help them find beginners to work on their crews.

We also build into our policies ways to handle the increased resources some advanced producers bring with them, and the increased demands they make on us. This cuts short the resentment some access centers feel toward producers who use a lot of equipment and time. We don't retain copyright to producers' work or limit them to a cable audience by banning further distribution. In the end, we take credit for fostering projects that win wide recognition specifically because we give producers this leeway. It's good for the producers and it's good for us.

When a producer raises more than \$2,000 for a project, s/he starts paying fees for equipment use. This means that producers write our fees into their budgets when they draft proposals. Some SCAT producers with advanced skills and high aspirations want to take a lot of time in production and editing. We set a cap on hours of use per project. Over the cap, producers pay a small hourly fee.

Recent examples of how these strategies pay off for public access programs include the following: "Two in Twenty," a lesbian soap opera, reached the home video market and garnered many critical reviews nationally. "Lifting the Black-out," about North Korea, was shown in a local repertory theater, with coverage in the Boston Globe. "Broadcast Live" formed part of an extravaganza at a local performance space. "A Life of Song," about a Yiddish singer and archivist, is handled by a New York distributor, along with several other SCAT productions. "The Water Speaks to Me," about the local fishing industry, aired on public television. "Building Peace in the Midst of War," about a sister city in El Salvador, has won prizes in festivals and had segments used on broadcast news. "Odella," about a photographer and her subject, is touring galleries across the country.

These policies have brought us far, but I see two big areas for development: how can we help intermediate producers advance, and how we can keep advanced producers in our ranks?

"Haiti Vision" goes live every Sunday with panel discussions, phone reports from

Haiti, interviews, audience comments, and music and dance. Roosevelt says, "At first I was impressed with using a studio, and having our own television show. When you first start and you make a mistake, you think, 'Well, we just got started.' Now, as a group, we always criticize our work. Our program gets better every week. But I love it so much, I want it to grow and be successful."

The local arts council has awarded "Haiti Vision" a grant to profile Haitian artists, partly based on the "excellent quality" of its shows. But what will help the series evolve? At this point, self-criticism and intermediate training answer the biggest needs. The host has to learn to sit still and look at the camera, not the phone. The crew needs more understanding of the switcher and the audio board. One member wants to develop some animation. Another, pre-taped inserts. "We need more technical training and we need to expand, to distribute our tapes throughout New England, even to New York and Miami. We can become a role model, and example of what our community can do" says Simil.

For others, the issue will be money. Dantes Jean-Baptiste, now back in Haiti, writes that he will be back soon. He needs sets, transportation, actors' fees and video cassettes to realize Martineau's dreams.

Some look outside the access center for avenues of development. Tom Campo wants to mix live performances by local musicians into his line-up of Top 40 recordings. Two of his DJ's have started a newsletter for the show. An all-youth studio crew may become a reality.

Other producers leap at the chance for more advanced training. Over the past year, we've experimented with co-sponsoring advanced lighting workshops with the Boston Film/Video Foundation, a local media center, and advanced editing and cinematography with nearby Cambridge Community TV. This year, we'll experiment with a fuller, more formal schedule of advanced classes, offered for a small fee so we can hire outside teachers. We hope this will help intermediate producers develop technically, conceptually and critically.

Meanwhile, people who have developed advanced skills still reach a point of frustration. A small but very skilled group of producers is clamoring for high-end

equipment we can't afford. These are almost all people who started here with no experience, learned through access, and now earn at least part of their income through video work. Tom Borrup's definition would cast them as independent media artists—but they remain loyal to access and comfortable at the access center. They continue to help other access producers on their shows, sometimes teach classes, and sit on our board.

At a recent planning meeting, I sat next to one of these advanced producers. Over his shoulder, I saw him draft a budget for his equipment wish-list. The bottom line reached almost half-a-million dollars. He wants to produce historical "postcards" of Somerville, turning from images of the past to images of the present using special effects to combine photographs and live video. He wants to produce it at SCAT, but he's not sure he can.

Absent the half-million bucks (plus some extra cash for maintenance and insurance), how can we accommodate the need for better technology? Should we act as a fiscal sponsor and encourage grant-writing so producers can finance outside resources? Can we establish discounts for members at high-end rental houses? Could we act as a test site for new technology? Could we place producers as interns or artists-in-residence at production companies or firms developing new equipment?

An overall, can we figure out how to balance the energy we put into the different tiers of basic, intermediate and advanced producers?

"I'm not looking for glory, but I feel a little glorified when someone tells me they like the show," Roosevelt Simil told me a few days ago, with a smile on his face.

"I'm really proud of the way 'Dance Party' comes out," Tom Campo told me.

I believe producers will strive for quality. I believe producers are the heart and soul, the flesh and blood, the *raison d'être*, of access. When they feel a little bit glorified, we do, too. ♦

For two-and-a-half years, Abigail Norman has been the Access Coordinator at SCAT. She is an independent producer and a former Board member of the Boston Film/Video Foundation. She can be reached at (617) 628-8826.

Given Opportunities..., from p. 3

them," Dachman said. "If you're interested in producing a segment, but don't have a topic in mind, we will put you in touch with possible story contacts in your area."

This is an opportunity for producers to be a part of a nationally recognized and distributed award-winning show produced by and for public access television.

Little City Foundation would like to take this opportunity to thank all the producers who have submitted segments for the program. We extend special appreciation to Dirk Eitzen, Rena Zaid, Kelly Hensen, Pat Standly, Mary Keating, and Genivieve Ash who participated in the first show and with whom we share the program's awards.

If you are interested in producing a segment or in getting more information, please contact Maggie Lee at Little City Foundation, 4801 West Peterson Avenue, Chicago, Illinois, 60646, or call (312) 282-2207. ♦

Video Diaries... from p. 4

stunning, with their richly eclectic mix of styles and tones. I believe that seasoned programme-makers share this view and, for them, I fancy it is a particular revelation that the skills they jealously seek to mystify can be so easily accessed and then so tellingly replicated to such novel effect by novice programme-makers.

As I write, the series is in its fourth week with the 70-minute diary due for transmission next. It is perhaps the most powerful one, and its power is enhanced by the process by which it's been made. A woman vividly describing her abused childhood is one thing, but when she's talking about it for the first time to her sister who suffered alongside her, and she's telling it directly to the camera that her sister is holding, the effort on the audience is immensely powerful. But the "Video Diaries" experiment has only just started. I am glad to say other people (like the channel controller) seem to believe in them too, and I am now making ten more. As yet, I have never found a more absorbing and effective way of empowering people to explore and reveal their own truths. Access for me was an honorable, necessary, but somewhat jaded concept. It now has a new-found power. ♦

BRAVO..., from p. 3

MOMENT WITHOUT TELEVISION will also serve as the electronic component to the "Day Without Art" event planned by VISUAL AIDS and arts groups across the country to mark the loss from AIDS. Local programmers are encouraged to air "A MOMENT WITHOUT TELEVISION" on December 1 at 8 p.m., eastern time.

Monies raised during the unfinished stories telethon will benefit the American Foundation for AIDS Research (AmFar) and Broadway Cares, the AIDS support and resource organization of the New York theatrical community, which directly funds community-based-care-giving programs across the country for people with AIDS and their families.

A special portion of UNFINISHED STORIES will be entitled HEROES IN OUR COMMUNITIES. This segment will salute courageous people living with AIDS and individuals working with those with the disease.

BRAVO encourages local programmers to submit stories which highlight the heroic efforts against AIDS at the commu-

nity level. Guidelines for submissions to HEROES IN OUR COMMUNITIES are as follows:

- Tapes should be no longer than ten minutes in length.
- Subjects can range from an artistic representation (a scene from an original play, a poem, a monologue about someone living with the disease or working as AIDS caregivers), or
- Testimony from people living with AIDS, caring for children with AIDS, or from those special people working in the community in an AIDS caregiving organization, or
- A documentary that focuses on how your community is educating people about the disease in a unique way.

Tapes may either be 1/2" or 3/4" stock, and must be submitted by September 1.

For more information on A MOMENT WITHOUT TELEVISION or on HEROES IN THE COMMUNITY, contact:

Laurie Giddins

150 Crossways Park West
Woodbury, New York 11797
(516) 364-2222 ♦

Volunteer Producers wanted

- to produce segments for "Given Opportunities...", an award-winning, nationally distributed television program.



is a video magazine highlighting the abilities of people with developmental challenges such as mental retardation, Down's syndrome, cerebral palsy and autism.

Cable Access Centers

Make your access center "accessible" to more members of the community-- become part of the VITAL network.



is a training curriculum designed to teach basic cable television production to people with developmental challenges.

For more information, contact:

Maggie Lee
Little City Foundation
4801 W. Peterson Avenue
Chicago, IL 60646
(312) 282-2207
FAX: (312) 282-0423

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